## Index

<table>
<thead>
<tr>
<th>Article</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Take It Or Leave It</td>
<td>1</td>
</tr>
<tr>
<td>Did You Miss It?</td>
<td>2</td>
</tr>
<tr>
<td>French-Canadian Folk Dancing</td>
<td>7</td>
</tr>
<tr>
<td>Traditional Dance &amp; Music In Monadnock Region</td>
<td>14</td>
</tr>
<tr>
<td>Contra Dancing In Germany</td>
<td>22</td>
</tr>
<tr>
<td>Contra Dances - Crowed Reflections</td>
<td>26</td>
</tr>
<tr>
<td>More Contras - Michael's Cup - Summit Reel</td>
<td>27</td>
</tr>
<tr>
<td>Ditto - 23th of January - Northern Quadrille</td>
<td>28</td>
</tr>
<tr>
<td>Dancing In England</td>
<td>29</td>
</tr>
<tr>
<td>Thanks To:</td>
<td>34</td>
</tr>
<tr>
<td>Told In the Hills</td>
<td>35</td>
</tr>
<tr>
<td>Do You Remember?</td>
<td>39</td>
</tr>
<tr>
<td>Laying Down the Laws</td>
<td>41</td>
</tr>
<tr>
<td>The Town Crier</td>
<td>44</td>
</tr>
<tr>
<td>Wife Savers</td>
<td>47</td>
</tr>
</tbody>
</table>

**THANKS TO:**

- Marvin Blanchard - photographs
- Heiner Fischle - excerpt from Henry Ford's book: "Today & Tomorrow"
- Brownlow Thompson - Photograph
TAKE IT OR LEAVE IT

We apologize for the lateness of this current issue of NORTHERN JUNET. Several things are to blame: a delay in the shipment of paper; a bad batch of ink slowed down production until well into December. Enough! Who cares?

It's the time of year to wish everybody well and we join the mob of well-wishers.

Also the hope, dim though it may be that all callers will have a flash of intelligence and stop using the gimicry that is strangling our fine recreation - square dancing.

Create new dances? Wonderful. We must never try to stop progress. But - - is it progress to have many hundred so-called "basics" most of which should have died a boring! There are enough new figures to last waltzed through several hundred years of square dancing. A good New Year's pledge for every square dance caller in the country to vow not to call a figure above "washboard". Yet a better one is to vow not to go beyond the necessary 100 basics!

Happy Holidays!

Ralph
DID YOU MISS IT?
by One Who Was There!

I know it is hard to miss much these days of super-saturation (from T.V. to taxes to rain), but some of you did miss one of the best dance weekends of a busy year - November 6, 7, 8 - at THE INN AT EAST HILL FARM, in TROY, N.H. 

This annual event has a charm and appeal which seems to guarantee a lively and rewarding experience for staff and camper alike. The hosts, Dave and Sally Adams, have a very unobtrusive way of seeing to all needs before they occur - from lots of coffee to wood for the fireplace (my favorite hang-out). The food was, as always, proved that even though Napoleon may have been misguided, he sure knew what made an army march. What's that got to do with dancing? I leave that to your imagination, except to say that this weekend has not had 'belly dancing' on its curriculum - yet!

Papa Page, in his own inimitable fashion, gets us all off to a good humored start - he hopes one of his staff will be late in arriving so that he can either point out the 'late' Mr. X, or even worse, announce to all and sundry that the missing staffer has volunteered to take the first class in the morning!

After a most enjoyable period of welcoming old friends too seldom seen, sizing up the new people who, after all, are old friends we haven't met yet, trying
to out—at George H. (think you can?) and a short recess to allow unpacking and dressing in fresh attire, the evening begins.

To set the mood, get the feet untangled from the accelerator, loosen up and anticipate what's in store, old favorites are played—from waltzes to polkas to two-steps to? whatever seems a good idea. It seems to me that at this very point the whole camp begins a fine habit, that of frequent changes of partners and interchange of experience. One of the often mystifying facts of life (so, that's not a part of the curriculum either) is that learning and sharing are one and the same thing. Being a slow learner, I'm sure happy to be able to dance with campers who can make it easy for me.

Ralph begins the evening with a circle mixer followed by a contra. From there the others, George Fogg, George Hodgeson, and Roger Whynot, take turns and the evening moves right along. The staff tries to vary the program so that each leader follows his predecessor with a different formation to keep the campers happy and the program varied. Every once in a while one or other of the 'FOUR MANIPULATORS' departs from character (but not from being characters), and we may get a contra from Hodgeson or Whynot, a square from Ralph, or a surprise from foggy George. Anyhow, it works out alright for the next thing you know, we hear it's time for coffee and cake. Right welcome about now, come to think of it!

After this, another event takes place. We are invited to the living room to sit around a lovely fire in the fireplace for an hour or so of singing. Here we are happy to join Tony Saletan in a most relaxing and, at the same time exciting, sharing of old favorite songs. I can't say enough about the ability and style of this
most talented man. Not only is he an excellent song leader, a good caller, musician, entertainer - he can also dance! How can one man have so many talents? I don't know. I'm just glad we can all be happy that he likes to share them with us.

After this, some people go to bed. Can you imagine that? Of course, if you happen to pass thru the dining room, you'll notice that a few don't get thru the fog of two cigars and much bandying and their will be the staff, or - what's left of it, taking advantage of the wee hours to talk over events past, present and future.

On Saturday, after an early breakfast, the classes begin. This time it's Jazzy Roger who starts the first of four sessions for the day, two in the morning and two in the afternoon. Each class is of one hour and fifteen minutes in length, separated by a fifteen minute coffee break. Each leader presents the dances he feels have been well received in the past, along with some different material he hopes the campers will enjoy. Tradition seems to have become a part of the weekend - often the dancers help work out new ideas and routines.

The next class was Peggy George and his English dances. His enthusiasm, coupled with the wonderful music and his infectious dancing style, spread as soon everyone is up-a-doubling, turning single and setting with ease.

A short while after the end of this second class we hear the sound of the dinner bell. On to the pleasant task of replenishing spent calories and wondering whether George B. will get Ralph's dessert or his just deserts!
Meals at this weekend are not silent or gloomy! Somebody is always sure to keep a running banter going. I sometimes wonder how so much food can be consumed in the busy hour.

George H. has the next class after a break to enable the dining room staff to take down the tables and clear a space for dancing. We can be sure to enjoy Lilt ing George's singing calls and obvious enjoyment while he is leading us thru 'Don't Dilly Dally' or 'Hi George' One thing I don't understand - how come, when his wife is such a good cook, he stays reasonably thin?

Last class of the day, either by design or tradition, is contras with Ralph. You can bet everyone is ready and waiting to see what he has in store for us. For me, this year, dancing two versions of 'Hull's Victory' was a treat. I'm sure each camper was equally pleased by one or another of Ralph's offerings. He said he'd been practicing and treated us to a couple of squares. As I said earlier, once in a while, the staff departs from the expected. I'm glad they do!

Now a break to permit people to visit and enjoy each other's company. Soon again, the supper bell.

Saturday evening's program is the highlight of the weekend. Dancers come early, each dressed in very attractive and appropriate attire, ready to experience in a party setting the lessons learned earlier in class. Once again, a few surprises - callers among the campers are often asked to share their dances with us. A good idea, always enjoyed by all. Once again the evening ends (oh yeah?) with coffee and snack and another sing song.
As is always the case, good things come to an end. Sunday morning's abbreviated classes generally find the staff reviewing dances taught earlier or responding to requests. Another goodie from Ralph - the Windmill Lancers. Always a pleasure to dance and feel a true sense of accomplishment when all three combinations of the 'Windmill' have been executed beautifully.

A turkey dinner in true New England style gives us all a fine feeling and, after many a 'see you next year' the exodus to far-flung homes begins.

If you are a veteran of this weekend, I am sure you do not need to read this article. If you haven't been to this event, maybe you'll think about for next year. Strange as it may sound; each year it gets BETTER!

1981 edition of the

PEOPLE'S FOLK DANCE DIRECTORY

$5.00 each

The People's Folk Dance Directory lists:
900 folk dance groups in the U.S. & Canada (name, time, and meeting place)
1500 Contact people
100 nationally known teachers & workshop leaders
Folk dance related businesses
Published as a non-profit service to the folk dance community by the

Texas International Folk Dancers, Inc.
People's Folk Dance Directory
P.O. Box 1875
Austin, TX 78712
The following essay was written by Nicole Violette as one of the requirements of the Leadership Training Course of the Ontario Folk Dance Teachers' Association.

I remember dancing rounds in the schoolyard. Only the girls were involved, since the boys played in their own special part of the yard. We sang and danced: "Sur le Pont Avignon"; "Meunier, tu Dors"; "J'entends le moulin"; "Petit oiseau bleu"; "Savez-vous planter des choux".

"Meunier tu dors" was a double circle - the outside circle would form a basket which could be lifted every second line, while the inner circle knelt on one knee. The basket would close on the 4th line and everybody would shuffle first to the left, next to the right, increasing the speed.

However, the one that has stuck in my mind, the one I recall most clearly is "J'ai un beau chateau". It is more of a line dance - one person faces a line of girls holding hands, and walks back and forth singing:
"J'ai un beau château
Ma tan-ti-re-li-re-
J'ai un beau château
Ma tan-ti-re-li-re-
J'ai un beau château
Ma tan-ti-re-li-re-
J'ai un beau château
Ma tan-ti-re-li-re-

Now the line moves back and forth, answering:
"J'en ai un plus beau.
Ma tan-ti-re-li-re-
J'en ai un plus beau.
Ma tan-ti-re-li-re-
J'en ai un plus beau.
Ma tan-ti-re-li-re-
J'en ai un plus beau.
Ma tan-ti-re-li-re-

This is a song about a castle. The first person has a beautiful castle and says so. The line answers that it has a more beautiful one. The first person says she will destroy it. When asked how she will destroy it, she answers she'll start by taking away a stone. Which stone? The most beautiful, of course. Which is the most beautiful one? At that, the first person names somebody. That person named comes forward and joins the first person. The whole thing starts all over again until the numbers are reversed.

Not many adults folk-danced. My parents and their friends square danced. They had to go outside the city, in small villages, or across the border to Maine. Not many young people did, I certainly didn't. On the few occasions I joined my parents, I noticed that quite a few of the dances were American-modern. I do not know how it is now since I left New Brunswick in 1965.

French-Canadian folk dancing still exists. A lot of it has been lost throughout the years, but a lot of it has survived. We can thank among others, folk dancing groups like les Faux-Follets. "Originally we planned to provide recreational activity, the troupes concentrated more and more on research and education and later in the interpretation of Authentic Canadian dance".
Founded in 1957 by Michel Cartier, it was known from coast to coast. Their basic programme was a "Canadian Mosaic" where we could find such things as L'Aca-dir - La vieille France en Amerique - Old France in America. They danced old rounds in clogs and sang songs from the sea.

The Maritimes - A whole village gathered to shrink the newly-woven cloth. Les Laurentides - Trappers - getting ready for the hunt, the coming of the caribou, the butchering, the cooking, the dancing around the pot....

Quebec - On the shores of the St. Lawrence villagers answer the violinist's call with their metal-tipped shoes, in costume from l'ile-aux-Coudre.

The company toured Europe and appeared in Osaka for Expo '70. They were lauded and acclaimed wherever they went.

Another company that is making itself known is "Les Tournesole". Founded in 1969 by Richard Gignras, it is a folk-dancing group of French-Canadians from Montreal and vicinity. They specialize in Quebec dances. Through their various sets of dances, they depict folk arts and the culture of their province. Their repertoire contains:

The Lumberjacks of Gatineau - A Wedding in Quebec; A Mosaic of Quebec (a medley portraying the rich folklore associated with different Quebec regions. Difficult jig steps are executed throughout the dance); An Accent of Tradition (A parody of traditional Quebec dancers); An Old Western.

There are many more groups. I know of some of them, but do not have the names. French-Canadian folk dancing
is also alive in Toronto. La Chasse-Galerie has been performing for several years. Their program includes: Le Pont Promenade-Cotillor; Espanay (jig to celebrate baptism of children); Chevaliers des Grande Bancs de Terre Neuve (snobbish society dance); Danse des mouchoirs; La Cardeuse-Quadrille (imitates the movement of a loom); Quadrille des Lanciers (military looking and sounding dance). They rehearse at Harbourfront every Wednesday night. If French-Canadian dancing interests you, why not join them? It is certainly alive and well and living.

Footnotes:
1. Rondes et danses a l'Ile-aux-Coudres - Madeleine Doyon
2. See end of 1.
3. Les Faux Follets - Program - 1967

Bibliography:
1. Historical Dances - 12th - 19th Century - Melusine Woods
3. La danse chez les Canadiens francais - danse a l'Ile-aux-Coudres
Madeleine Doyon

Taken from: Methodologie du Folklore - Jean Trudel
4. Les Tournesols - Images d'hier, Richesses d'aujourd'hui (program).
5. Les Faux Follets: Flyers, programs, newspaper clippings.
6. Tap, Caper and Clog - Helen Frost
7. Danses Folklorique dans le 'comte' de Beauce - Madeleine Doyon.
APPENDIX

Since writing this essay two or three years ago, I have come across more information. I have been to folk-dance camps outside Toronto, and have had occasion to meet and befriend folkdancers from Quebec - I even ran across one from New Brunswick who danced with the same nun who first got me folkdancing - Sœurmond. Incidentally, she had, at first, a group interested in international folk dances (Russian, Israeli and Austrian, to name a few); she later branched out into Acadian folklore. The last I heard, the group was called "Danseurs d'Acadie" and were performing widely in New Brunswick and Quebec, presenting clogging dances from Acadia.

I was amazed at camps to see how well young people from Quebec danced. Their footwork was precise and identical. All of them - anywhere from 14 to 20 - danced so effortlessly. I was curious, especially when I learned that some of them were teaching dancing already - and getting paid for it. How did they manage it?

Apparently, folkdancing is subsidized by the province - and there is no recreational folkdancing as we know it in Ontario. Folkdancing consists of courses - one to two hours long - offered in recreational centres after school, or on weekends. The children start between 4 and 6 years old - doing body movements to music. They are ready to start folkdancing between 8 and 10. When they "graduate" from this class - they are then ready for the intermediate group (up to about 13-14 year olds). A select few are approached after this to join the advanced group. Classes now last 3 and 4 hours. Everyone learns the dance, learns it well, and masters it. At the end of the course there is a concert and everyone performs. All the classes - from the 4-year olds to the advanced, are geared to this from the beginning.
Half the curriculum can be international (if the teacher wishes it) and consists of dances of ethnic origin - whatever the teacher is most proficient in. The other half is strictly Quebecois. The government is making sure the children don't lose part of their heritage.

By the time most of the dancers are in the advanced group, they are usually ready to go on as teachers of the 4 to 8 year olds, or the beginning folk dancers. As previously mentioned, when they have reached this advanced group, classes last anywhere from 3 to 4 hours a week - sometimes all day Saturday and/or Sunday. I thought this was typical of only one group, but found it so almost everywhere - even groups in Grandby to Sept-Iles, and from Montreal to Quebec City.

Folk dance parties (Folkothèques) are few, usually once a month, or occurring during workshops. They don't seem to have our system here in Toronto, where you go to a group, receive instruction for an hour, an hour and a half, then finish the evening with request dancing. Dances are not taught and/or reviewed 2 or 3 times - they are done until everyone masters them.

There is no organization spreading dance in Quebec. They promote all kinds of dancing, including folk dancing. If you want more information, you can contact them:

Fédération des loisirs-danses du Québec
1415 est rue Jarry
Montreal, Québec, H2M 2Z7

There are also various groups performing in Quebec.
In Montreal, "Les Sortileges" perform mainly Quebecois, "Les Moro Magny" around for about 12 years, do half international and half Quebecois. "Les Lougarous" (11 years), and "Les Tournesole" ville Lasalle (19 years) do mainly Quebecois. In Quebec City, "La Cremail lere perform mainly Hungarian now. In Drummondville, "Les Tovoritch" (15 years) perform mainly Quebecois and Hungarian (this is an amalgamation of two groups). "Les Quatre Vents" from Grandby, are half International and half Quebecois. There is also a small dedicated and isolated group in Sept-Iles who perform in northern Quebec.

If you happen to be in Montreal on a Saturday night, you can folk dance at the Centre St-Denis (coin Rivard and Laurier). On Fridays, once a month, there is a "Folkotheque Internationale" at the "Centre social de l'Université de Montreal" on Boulevard Mont-Petit. On Thursdays, there are classes at Coronation School, on rue Victoria.

Happy Dancing.

(from ONTARIO FOLK DANCER, Volume 10, number 5 May 1979)

ANNOUNCEMENT

Roger Whynot, caller, and the Two Penny Loaf square dance orchestra are available for your pleasure -- Squares -- Contras -- & others. One nite stands - Regular dances - Workshops. For more information call Roger at: 617-922-9446 or Hilda Daley at 617-526-7136.
TRADITIONAL DANCE & MUSIC OF THE
MORABBONEK
REGION

From a talk given October 16, 1930 at Keene State College as a part of their Continuing Education Program in a seven week series entitled "Historic Keene".

You may be wondering if the Keene SENTINEL did not report about the dances of the Region. Indeed they did. As follows: Hinsdale, March 5th 1884: The levee and Coffee party of the Catholic society on Monday evening of last week was a complete success in all respects, closing with a gay and festive dance. Burnett & Higgins a Brattleboro orchestra furnished splendid music.

Local Happenings: February 17th, 1870: The ball given by John Sedgwick Post G.A.R. at Cheshire Hall on the evening of the 4th inst. was a decided success. The hall was very tastefully decorated with flags, pictures of our most eminient and distinguished general officers, and a variety of emblems and designs appropriate to the occasion. The music by the Keene Quadrille Band was excellent, the Grand Army Quadrille arranged expressly for the occasion by Prof. Merrill and containing many of the bugle calls which were so familiar to those who were in the service was received with universal enthusiasm. It was a very enjoyable affair and the large num ber who participated evidently appreciated it, as the
popular verdict was that "for a downright good time it was hard to beat".

Winchester, March 3rd, 1970: The dance at the town hall on the 19th inst. was a perfect success. All who were in attendance conducted themselves with propriety and strangers were made to feel perfectly at home. The music by Gate's Band, of Fitchburg was very fine. One hundred couples were present and the managers, and others, exerted themselves to their utmost to provide for the comfort of all. We are informed that no one has claimed the reward offered "to any one who could not have a good time". The supper provided by Mr. Peterson was excellent.

The Chesterfield correspondent offers food for thought in closing his account of a dance at Chesterfield Factory in the issue of January 15th, 1874: Steps are being taken to commence a similar course at the centre, soon as arrangements can be made. The village managers present one item which our friends at the Centre would do well to copy, the lack of which, in past seasons, has been the "black sheep" in the estimation of strangers who have to do the best they can for partners, having to look on all evening or walk up to a strange lady and invite her, without an introduction, to dance, which is repulsive to a well-bred gentleman, and embarrassing to the lady. We think that people from other towns who come for a single evening, contributing much to its financial success, should be treated with more consideration, and possibly this friendly hint may remind the committee of their duties in the future.

The dancers in Walpole had different ideas of how to have a good time as noted in an item from there on February 2, 1874: The sheet and pillowcase dance that
came off in the town hall last Friday night was a complete success. About seventy dancers appeared in costume, presenting a novel and funny appearance, which delighted a large crowd of spectators. Amount of receipts $140.00.

In the Home & State column for March 5th, 1874 we read: The first annual ball of Monadnock Incampment of this town was held at Cheshire Hall on Friday evening last, the Keene Quadrille Band of seven pieces furnishing the music. A very large company was in attendance, some of whom came from Fitchburg and Winchendon, Mass. Portland, Me. and Hartland, Vt. The hall was very beautifully and tastefully decorated, and the new uniform of the members of the Incampment made a splendid appearance as they entered the hall in the grand march. The music deserves especial mention as it received the plaudits of all who heard it. No better band can be found anywhere. In short the whole affair was a decided success, and we hear it spoken of as one of the largest and pleasantest parties ever assembled in Cheshire Hall.

The Chesterfield correspondent has this to say about a proposed Thanksgiving dance in the November 25th issue: Suppose everybody and his wife, and some others, will go to the dance at Chesterfield Factory Thanksgiving night. Don't know anything about the music, not even whether there is to be any; but "mine host, Gunsey" has some nice turkeys for supper, with other "fixin's", that will doubtless prove equal to the occasion. Just you try it and see!

In the January 14th 1875 issue the Troy correspondent has a novel way of announcing a dance. Like this: When will wonders never cease? The Troy fire company actually voted, at their last meeting to hold a--well,
we will give the words as they were given to us, and our enlightened readers may put them together: A ball, masquerade, promenade concert! How is that for Troy? According to our way of thinking, it is altogether too hifalutin' for a little country town; and we have heard from several prophetic minds the sage remark that such an enterprise would "come out at the little end of the horn", with which elegant phrase we heartily agree. Probably some of the would-be masqueraders possess some relics of "ye claden time" hanging in their wardrobe all ready and spoiling for use. "J"

This led to the Chesterfield correspondent to comment in the next week's edition: Why should not Troy have a "ball, masquerade, promenade concert," pray? Is "J" one of the "leading hosemen" of a competing company? If not, why throw cold water on the enterprise? We know of one, perhaps more, who would delight to be present in some sort of costume, if they knew WHEN.

Well, the ball was held on Friday evening, January 28th, and was a rousing success!

Today, Washington's Birthday is just another day, but back in 1876 we celebrated it here in Keene like this: Washington's birthday was celebrated in this city in an appropriate manner. At sunrise the church bells were rung, and in the afternoon the "Centennial Band" paraded the streets, dressed in ancient uniforms, to the music of fife and drums. At sunset a salute was fired and the bells rung again, and in the evening a grand costume reception and promenade was held at city hall which was largely attended by our own citizens and people from neighboring towns. The festivities closed with a dance which was participated in by a large crowd, composed of old and young, grave and gay.
All this led the Chesterfield correspondent to remark in the following week's edition: Why not make one more attempt to get the people out at the Centre? Get up a Centennial dance, a pound party, or a leap year ball, or something to let people know that funeral obsequies are not needed at present for the entire community. Such a dearth of amusement was never before known and never ought to occur again. It is enough to make people forswear allegiance to their native country and emigrate to Holland!

Things were different in Marlow as we read: Marlow, March 3rd, 1876. The leap year ball on the 24th inst. was a success, at least as far as enjoyment was concerned. Notwithstanding the inclemency of the weather there was very nearly a ball full of dancers, all of whom evidently had a first-rate time with a A 1 supper thrown in. Owing to the efficiency of the ladies who managed the affair, the bar was closed, and the gentlemen were allowed but one cigar apiece. We wouldn't mind if leap year came oftener!

The same spirit prevailed in Walpole to judge from the February 22nd issue: In spite of the hard times our people were never more lively. To fulfill all requisites one must be in more than one place at the same time. The parish gatherings, reading clubs, to say nothing of singing schools, Good Templars, dancing assemblies, private parties and prayer meetings, keep us stirred up all the time.

An interesting write-up of a Masonic Ball is found in the issue of March 1st, 1877: The ball given by the Masonic fraternity of this city on Thursday evening last at Cheshire Hall, was the most brilliant party of the season. Green's band of Fitchburg furnished the mu-
sic, which was excellent and elicited praise from every one who listened to it. The ball itself was not fairly set in motion until about 9 o'clock when the grand march commenced, lasting until the signal for forming sets for the quadrille was given. The conspicuous regalia of the Sir Knights, the neat, black suits of the civilians and the rich, pretty and stylish dresses of the ladies blended in happy effect as they flitted hither and yon in the many labyrinths of the intricate quadrille of the dreamy waltz. At midnight the party adjourned to the dining hall where the party of a bountiful supper, prepared and served in a manner that reflected great credit on the landlord and landlady of the hotel. After supper, dancing was resumed, and there being twenty-four dances on the program the festivities were prolonged until nearly daybreak.

Conditions and neatness of dance halls and town halls are in for discussion. Such as this item from Chesterfield, in the same issue just cited: We had the pleasure of attending the last assembly at Village Hall, Thursday evening of last week. The hall was well filled and the party a very pleasant and enjoyable one. The opening overture by the Keane Quadrille band was superb, and that others besides our humble selves appreciated it was evident from the burst of applause, which followed. This band seems to be general favorite. The village people have a very pretty hall, and the neatness with which it is kept and decorated ought to furnish a hint for those who have the care of the town hall. We don't like to depreciate anything in our own vicinity, but really, a barrel of mortar and half a barrel or so of whitewash would work miracles, and perhaps induce other decorations in the way of evergreens, etc., which would change the appearance of things greatly, and with no detriment to the interests of the town.
The item brought results, like this: Chesterfield, March 26th, 1877: Considerable work has already been done on the hall to put it in order for the dance, and much remains to be done, in the way of decorations between this and May Day. We hope the ladies will take an interest in the matter so that a few need not be compelled to do all the work. "Many hands make light work", please remember.

One of the few items from the Jaffreys is worthy of note in the issue of December 4th, 1879: East Jaffrey - Wednesday, the 29th inst. the ladies of the Universalist society gave their annual levee - at the close of the drama there was a social dance, with Carry's Orchestra for music. A more orderly company never filled a dancing hall, and could there always be at such gatherings such correct and gentlemanly deportment, much of the current prejudice against dancing would soon be removed.

In the same issue from the Chesterfield correspondent: A large and merry party filled the town hall on Thanksgiving evening to keep time to the music of the old Keene Quadrille band, who never played here with better success. The new arrangement is evidently bound to be as popular as the old. Some fifty couples took supper at Thatcher's, the house was crowded through the night and far into the light of another morning. Several adjoining towns were amply represented. The hall at Factory Village was also crowded the same evening. Music by a Bellows Falls band. Where all these young people come from in those thinly-populated hills is a quarry. Whoever they are, the news of a dance at either hall will surely bring them together.

Chesterfield, March 10th, 1881: Mr. & Mrs. Varseaster Farr of West Chesterfield celebrated their golden wedding anniversary on Thursday of last week. About two
hundred being present during the afternoon and evening. Dancing was introduced later in the evening and the bride, elegantly attired, led the set in the stately and ancient figure "Reel of Night", with agility, grace and dignity which any younger lady present might well envy but could not hope to rival. And again from Chesterfield for September 8th 1881: Farr and Company expect to close the dancing season at their pavilion Saturday evening.

Don't sing "The Girl I Left Behind Me" boys, but bring her along if you expect to dance.

Reporters in the rival newspapers of Keene, took delight in calling attention, or misprints, in the opposing journal. One exchange went like this: The column is headed OUR CRITICAL NEIGHBOR, issue of February 17th 1883: According to the Republican one lady at the Armory ball last week wore a 'coffee-colored white dress'. The Observer is very kind to call attention to a misprint in this paper. The fact is that a long acquaintance with the Observer's column had led us to believe that our contemporaries didn't know the difference between a newspaper and a bill-board; and therefore we mailed it our paper of last week as it first came off the press, before certain corrections were made. In the Observer containing the above (yesterday's paper) the date was printed February 26. Before the Observer concludes to expose other papers' typographical errors again, it had better put its own proof reader in the office stove, saturate him with kerosene, and touch a match to him. Wow! They don't write like that anymore!

Finally in the current History of Jaffray, there is an interesting chapter about recreation in the town. It closes with this paragraph: "It was said that the best orchestra consisted of three pieces — two violins and a spittoon. When the spittoon was filled, the dance was over!"

Thank you for your indulgence and kind attention.
CONTRA DANCING
IN GERMANY

by Ralph Sweet

There is more Square Dancing and International Folk Dancing in Germany than most people realize. Though the Square Dancing may have gotten its start with the help of American Serviceman-Callers, nowadays it is done by Germans, with German callers, who call in English, but instruct in German. Most of it is modern "Western" style, with the same pressures as at home to build the level up to "mainstream" or above, the same huge numbers of required lessons, the same push to keep up with the latest calls, and of course the same problems with "drop-outs" who cannot disrupt their normal family life completely, just to stay current — including, I am sorry to say, even some callers' wives! On the positive side, there was the same spirit of enthusiasm and friendliness as at home. The club name badges helped to get acquainted on a first-name basis (this is something new for Germans) and members of other clubs are welcomed. The activity is sponsored by organized clubs as in the States, which belong to regional and national organizations; the callers subscribe to "Square Dancing", and "American Squares", and even have their own similar magazine in both German and English.

There are some callers who are experimenting with Contra Dancing and simple squares as an alternative. There are as yet no established regular dances, open to one without lessons, but Contra Dance workshops are
being held periodically, attended mainly by members of the Western style clubs, and by folk dancers. We were fortunate to be asked to conduct one of these while we were there visiting my son, who is stationed there.

On the way to Hannover, we stopped in Fulda to see the Nollenhauer flute factory, and upon waking saw a huge building labeled "Kontra Center". We soon found it was only a shopping center, and continued on.

We arrived Friday afternoon (Aug. 21) at the home of our caller-host, Heiner Fischle, and he and his wife were most hospitable. Carol caught a few winks, and we were served a delicious German supper by Mrs. Fischle. Following the car with the "I Like Contra Dance" bumper sticker through Hannover, we arrived at the hall to find that the room we thought we had, with a piano, was being used by a rock group, and we were relegated to a third floor room, with no piano. We had intended to use live music - Carol on flute, myself piano, and some German sit-in musicians who came with fiddle and guitar. Since it was too late to go back for the electric piano, we decided to go with Heiner Fischle's records. He had a large selection of both Square and Contra Dance records - with some of my favorite bands. We found the "Yankee Ingenuity" record with Donna Hinds & Tony Parks the best and used most of the music on it before the night was over.

Late August was the off-season for the clubs - many do not meet at all in the summer - so no one knew what kind of a crowd we'd get, but about 30 people came, mostly members of the "Happy Squares" and "Cloverleaves" Square Dance Clubs of Hannover. Many of the dancers were single and 20-30 years old, which Heiner said was typical of the German Folk and Square dance scene.
There were 5 callers present including Volker Klotzsche, and Juergen Hartig, who spoke excellent English.

I had expected to be teaching at least a few raw beginners - or at least new to Contra Dancing - so I had prepared about 3 pages of beginner-level instruction in German. It took only a minute to discover that, though some of them spoke hardly any English and some spoke excellent English, they all had Contra Danced before, understood the calls perfectly in English, as well as most of the instructions, and were excellent dancers! They could even SWING, and had a feeling for dancing with the phrasing of the music, neither of which is true of American Western-style dancers.

We did Washington Quickstep as our simplest dance, and "Hear's To the Fiddler" as our most complex, with no more trouble than at home, and some traditional squares. My host, Heiner Fischle, called a Contra of his own composition, which flowed as well as if it had been written back home!

Afterward, we all had coffee and snacks at Ilsa Kollman's apartment, who had volunteered to put us up overnight. Ilsa not only gave us a place to sleep, but fed us and was our guide for two days and nights.

Saturday, we went to Galle for a "Lower Saxony Day" celebration. There were bands of Fife and Drum corps on every street corner, and Square and Folk Dance demonstrations. It seemed strange to see what looked like American Square Dancers complete with "western" style costumes, a caller calling modern western dances in English, and afterward to find that they were real Germans speaking in their own language!
The Square Dance movement seems to be similar to the American "Western" Square Dance movement, with the same levels, same calls, and the same problems. The main difference seems to be the age level - here of course Western Square Dancing is done mainly by the married 35-79 year olds, and in Germany by the single 20-35 year olds. There is some interest in contra, mostly by people whose main interest is either Western Square Dancing or Folk Dancing. Many churches will let their halls be used - young people are looking for fun things to do.

So, although there are as yet no Contra Dance Clubs, or regular dances, Contra Dancing has a strong foothold, and some very capable and enthusiastic leaders and dancers. If they can succeed in recruiting non-dancers - people whose main interest is not elsewhere in the dance field - we may yet see a real contra dance movement, as has happened in New England over the past few years.

1981 edition of the

PEOPLE'S FOLK DANCE DIRECTORY

$3.00 each

The People's Folk Dance Directory lists:
900 folk dance groups in the U.S. & Canada (Name, time and meeting place.

1500 contact people
100 nationally known teachers & workshop leaders.
Folk dance related businesses
Published as a non-profit service to the folk dance community by the

Texas International Folk Dancers, Inc.
People's Folk Dance Directory
P.O. Box 1875
Austin, TX 78712
CONTRA DANCES

CROWDED REFLECTIONS

An original contra by Ed Shaw, Belmont, Mass.
Triple minor - improper - double progression

Suggested music: Any traditional-style tune you like

A 1. Ones face down, 2's & 3's face up. They dance a mirror hey for three. Actives start down the center.
A 2. Ones allemande with 2's with outside hand (gent's left, ladies right) go once and a half around. With the other hand allemande the next below (#3's), go once and a half around, then cross up so active man faces other two men and active lady faces other two ladies.
B. 1 Circle three on each side. Men circle right and ladies circle left. Three men star right while the three ladies star left.
B. 2 Actives go down the center, turn lady under (to maintain mirror image around center of set). Come back to place to cast off with #3's.

INFINITE RÊBEL

An original contra by Tony Parkes, Bedford, Mass. who likes to use "Ragtime Annie" for it.

Couples 1-3-5-etc. active and crossed over.

Do si do the one below
Swing the same before you go
Put her on your right, down the center four in line
Wheel turn, come back to place
Bend the line and right and left thru
Opposite ladies chain (over & back)
Circle four with opposite couple
Go once around and a quarter more
Pass thru to the next below for a do si do etc.
MICHAEL’S CAP

An original contra by Chris Madigan, Alstead, N.H.

Formation: Duple, improper
Suggested music: Any reel

Everybody forward and back in lines
Everybody do si do partners
Actives circle left with couple below
Left hand star back to place
Everyone balance and swing partner
Actives down the center, and back, cast off.

"SUMMIT REEL"

An original contra by Tony Salatan, Brookline, Mass.

Formation: Duple, improper
Suggested music: Any reel

In lines all forward and back, twice
Actives circle left with couple below
Circle right to place
Actives allemande left the one below
Swing the same
Half right and left across the set
Half right and left to place.

SATISFACTION

This next one I found while cleaning out my desk the other day. No name of the originator. If anyone knows who composed it, please write me. Anyway, here it is.

Formation: Duple, proper - Music: Whatever you like

Balance partners, then turn by right, 1\frac{1}{2} around to go below one couple (16)
Ladies chain over and back (16)
Contra dance "SATISFACTION" continued

Balance partner, 1/4 turn to right (as in Patina) (3)
Balance partner, 1/4 turn to right (8)
With next below - right and left four (16).

18th of JANUARY

An original contra by Roger Whynot, Prides Crossing, Ms.

Formation: Duple, improper
Suggested music: Any traditional tune you like

Gentlemen, do si your left hand lady - swing her
Square thru - 4 hands, pass #5, face in, take her and
circle four to the left with opposite couple
Circle to the right to place
Opposite ladies chain (and back)

This is a double progression dance, so cross or ends
each time.

NORTHERN QUADRILLE

An original square by Keith Hunt, Camillus, N.Y.
Suggested music: Any breakdown you like

Head two couples forward and back. Heads do si do your
opposite (persons)
Swing the same opposite
Join the sides and circle left (with same opposite merely
face nearest side couple)
Left hand star back
Swing the lady behind you (original corner)
Promenade her home

Twice for heads and then twice for sides gets everyone
back home. Use any intro and ending. I usually avoid a
break figure because of possible confusion of "which
partner" to end up with for the next repeat.
DANCING IN ENGLAND

by Ralph Sweet

After staying a few days with Pete and Marion McClelland of Hobgoblin Music Co. in Crawley (Concertinas and everything a folk musician could want!) visiting London, the Dulmetsch Factory, etc., we met Jack Hamilton and his wife Tricia at "The Harrow" in Hadlowe. Jack has been teaching and calling for at least 39 years - originally Playford Dances, now easier "traditional" dances more suited for the general public, including American Squares and Contras. In addition, he has his own band, "The Southerners", plays bass and piano, and has produced many of the records and books published by the C.D.S.

It seems that most of Jack's calling, and that of almost other callers and bands, is what we call "one night stands"—parties sponsored by private groups such as PTA's, Church Couples Clubs, Fire Depots, etc. One booking agency he knew of had 180 different bands on their list, all of whom were booked up on weekends for 6 months to a year in advance! As in Germany, August is the low point of the dance season, but there still are open dances where guests are welcome.
After supper with Jack and Tricia, we all went to visit the Beckenham Folk Dance Club (suburb of London). The caller was Colin Hume, with half of the band "Kafoo zalum" — an accordion and fiddle, whose names I didn't get, but they were excellent. The program was more than half Playford-style dances; they did do "Hot Time In the Old Town Tonight" — and then set down immediately — and a Contra, "Reading, Joel" to "Ragtime Annie" played much too fast for comfortable dancing. Perhaps they think that's how the Americans dance! I was invited to guest call, so after briefly walking the figure I started out with the usual leisurely "Honor Your Partner", etc — but by the time I had said "Honor Your Corner", they were already halfway through the figure of the dance: "I had neglected to walk them through the "Honor Your Partner" part of the dance!" After I regained my composure, we got along fine, and I also called "Washington Quickstep", which they danced well.

Saturday we drove about 70 miles (3 hours) to a festival in a tiny old English village called Towersey. Luckily we had to stop in the nearest town, Thame, to try to find "Pampers", which the "Boots Chemist" stores are supposed to carry, but never have.

I say "luckily" because in the town square, many of the dance groups from the festival were performing. We watched several excellent Morris teams, both male & female (none mixed) and "Garland Dancers", to various musical instruments, but no pipe & tabor. With one group was a "Hooden Horse" which startled the children.

At the village festival, there were two main centers: the "Performance" and "Dance" areas. One could either buy an "all day" or a "season" ticket, and attend everything, or go in for 30 pence each and pay separate-
ly for the dance, or the performance. In the dance tent with wood floor, we watched "The Waves of Memory" being done by a rather hippity-hoppity crowd. The band consisted of a set of drums, two electric guitars, a fiddle and concertina. Though it was lively and danceable, it reminded me more of Fife-and-drum music than the evenly balanced bands I hear at home. The performances were "open air" - with wood floor and bleachers. You could stand and watch free, or pay to sit in the bleachers. We saw some of the same groups we had seen in town, and others. In between these two attractions were craft tents, a vegetarian food tent (great food!), musical instrument dealers including Hobooblin, Anti-nuclear displays, a Fruit-and-vegetable stand, Hot dogs, Hamburgers, fish-and-chip, Ice cream stands and a large beer tent. The whole around a large open field, surrounded by acres of campers. A nice little festival.

From there we went to the Saturday Night Dance at the Cecil Sharp House. Anyone visiting England and hoping to find dancing should make this the first stop. Besides the Ball Hall, Peace Reference Library, two beautiful halls for dancing, they keep encyclopedic information on callers and dances all over, including Morris groups, schedules, and festivals. Saturday night (your round) is their biggest dance, live music of course.

Modern "Western" style Square Dancing is also done in England, but the traditional callers are in a different world, as here, and have no idea of the magnitude of the movement - if it is a movement - of the dance locations or schedules.
"The Cottagers" were playing that night. Heather Thornburrow, leader, on accordion, with string bass, electric guitar, and tin whistle. John Lagden called a rather "Playfordy" program - The Dressed Ship, a Sicilian Circle with a "Half Poussette", Levi Jackson Rag played incredibly fast - a regular marathon! We heard such combinations of modern and traditional terminology as "Half Right and Left Thru" - and for the second evening in a row, we were annoyed - as we have sometimes been in Boston - by the caller's habit of calling the dance through about five times, then stopping just as everything is going smoothly, for a few words of advice. Pointers on how to dance better, stand up straight, use the left toe here instead of the right heel - then it's always "Let's do a few more turns". Usually about three. I don't think they even realize what a damper this puts onto the enthusiasm of the dancers - about like a quick cold shower! It also seems they are careful not to go more than about 8 times through - if you start at the top, you'll never reach the bottom of the set! Or worse, vice versa!

For years, the Country Dance Society had a policy of making their Saturday dances of the easy, traditional style - including some contra and squares - so anyone with little or no experience could attend comfortably - and attendance used to run about 400-500. Nowadays, there seems to be no official policy, and the program is mostly Playford and similar recently composed dances. A beginner would have a rough time without lessons. Attendance is down - about 160 that night. Is there a correlation?

One thing that surprised us was, that whereas the Germans had served only soft drinks, the Cecil Sharpe House had a bar downstairs and dancers felt free to have a beer before the dance or during the "interval". This was considered completely natural - no rowdiness
ensued, their dancing ability didn't seem to be diminished.

Sunday we visited some local attractions - Lighten Motte, The "Pantiles", in Tunbridge Wells - and that evening Jack had scheduled a special dance for me to call at the West Peckham Village Hall. Jack had already done this with Ed Butenhoef, Roger Whynot, and George Hodgson, the idea being to make new material and styles available to the local English callers. While Jack set up the equipment, we visited the 1000-year old village church.

Our band consisted of Trish Norma, accordion, Brian Conner, fiddle (Brian is also a caller), and Jack on bass. An excellent combination. I was again impressed by the ability of the English dance musicians. It is very easy for an accordion to override a fiddle or tin whistle however, so that they cannot be heard, if they are both playing melody. They often played in harmony, and it was really great.

About 50 people came, 8 of them callers. Jack had already printed up the calls done by his previous visitors, and I called the same sort of thing I would have done at a regular dance at home - two sets of squares, and the best centres, such as "Washington Boy", "Man In the Middle", and "Shearinchie Delight". Needless to say, they were all excellent dancers, and moved right along. After the dance, we had some excellent conversation and refreshments at Jack's.
Next morning we left for Heathrow and home. Our only regret was that we had not gotten a chance to hear Jack or any of the other callers do any of their typical programs. Perhaps next time!

 нескольc

THANKS

To:
M&M Joe Britz - History & folklore items
Yves Moreau - French-Canadian LP's
Bernie Rappaport - March LP's
Doris & Seymour - Books & LP's
M&M Dan Foley - Dewars
Sel Gordon - Cigars
Dorothy Moon - Square & English dance books
M&M Brownlow Thompson - John Jameson, music for
      Boonis' College Lancers & shamrock
Ada Dziubanowska - Polish dance LP
Ya'akov Eden - Israeli dance LP's
Jerry Smith - Hammered dulcimer LP
Libertad Fajardo - Philippine cigars
Karri Gottler - Polish & Krakowiak LP
Joe Wallin - Scottish dance LP
Ben Bergstein - M.J. Chestnuts #2 LP
M&M Wm. Jenkins - Molasses cookies & fruit cake
Mae Traley - Syllabi & Old-time music
Kirby Medd - Cookbook

BORN: Aug. 8, 1981 a son to Reynolds & Justin to M&M
      Renn Bannerman
Every town in northern New England had folks who were known for their story telling ability. By story telling we do not mean lies, but recounters of interesting events that they remembered from years past. Men and women qualified for the post. The men mostly held forth on the stove steps of summer evenings and around the stove in stormy winter days; the ladies told their tales at sewing circles, quilting bees and the like. A few of the stories were really "tall tales" and you were supposed to know the difference between one of the yarns and the truth. Ninety-nine percent of the stories were the truth, they were the keepers of folklore.

This has an echo of stern old days quite in contrast to our easy-going ones. The names have been changed.

Old John packed his pipe and mused: "Yep, I remember Sim - lived with his Aunt Medira for years - stiff old gal who made every minute count and knew just where she laid it. Sim fell in love with the village school-ma'am, and they moved right in with Aunt Medira.

"Yep, I knew Medira. I gave Sim and his wife about
three months - knowing that Sim and his dad before him had done just what Medira told 'em to do - an' no arguin'!

"'Bout three months later, I saw Jebb Elder movin' the young folks goods out of Medira's home, so I says, 'Suthin' wrong, Jebb?

"He grinned. 'Sim's wife hung the kitchen dipper on the wrong nail!"

An elderly lady recently told me this story of her father, a country undertaker: Long ago he was summoned to a distant farmhouse. He was met by the farmer, who said, "She ain't gone yet, but you can come in and wait"

They used to tell this story about a young man living in a nearby town who went a courtin'. His mother asked him how he liked the young woman. "Like her first rate. She swept all round me and never asked me to move"

The widow Joslin was talking with the old carpenter about the new ell that she had decided to add to her house, but she hadn't made up her mind whether or not to have a cellar under it.

"What do you think about it, Mr. Long?" she asked.

The old man folded up his rule and tucked it into his hip pocket. "Well", he said, "a suller ain't never in the way."

One early spring morning old Judge Sargent was walking jauntily to his office; his motto being "Take time by the forelock."
As he swung along he met a townsman going to his work. "Good morning, good morning," the Judge hailed briskly. "And where are you going so early in the day?" This neighbor, known to everybody as the town boss carpenter, and whose experience with the Judge had been unfortunate, muttered: "I'm goin' t' hell t' build a back lean-to for lawyers."

Uncle Bill Hogan lived down in East Swanzey, and was considered by all his neighbors as a man of excellent judgment. Uncle Bill was of the same opinion himself. He was "along in years and with some money."

One time when asked about his ability to judge the worth of property, he replied. "Wa-al, yes, I can tell what a piece of property is wuth the minute I lay eyes on't. It may sell for more, it may sell for less, but that don't affect the value on't."

The new postmaster was not as obliging as the old one and Grandma Pettingill was mailing a package. He weighed it and gave her the stamps saying, "There, Grandma, Stick 'em on yourself."

Grandma grabbed the stamps and gave him a dirty look, saying: "Thank you, but I think the Postal Department would prefer it if I stuck 'em on the package."

On a cold winter's day Grandma Pettingill boarded the train on the St. J & Lc loaded with bundles. There were two passenger cars and the conductor wanted her to get into the forward car because it was full of people and warmer. She chose the rear car saying, "I'd rather sit alone in the cold car than sit in the 'smoke house up front."

When the train reached the halfway point at Pumpkin Hill Trestle, the rear car became disconnected and started back toward town. At a curve near the trestle the car could not make it and jumped the track into a deep snowbank. When the train had backed up to the scene of the wreck, the conductor jumped off and ran into the derailed car. Grandma's bundles were strewn all over the floor. Her hair was down over her shoulders and her hat was over one eye but she sat up straight with her jaw stuck out.

"Are you all right, Grandma?" the conductor asked.

"Of course I am" she snapped. "Why shouldn't I be?"

"But Grandma, you were in a bad wreck,"

"How should I know?" Said Grandma, "you always stop this way."

An old saying was that the way to tell whether the farmer or his wife ran the farm was to look at the smoke from the chimney. If the wind was from west to east and the smoke was blowing from west to east, the woman ran the farm.

When the hat was being passed for a good cause in our boyhood village, Old Lafa was the first man to put his hand in his pocket, the last one to pull it out.

xxxxx

There are three ways a man can be seriously handicapped: Climbing a fence that leans toward him; kissing a girl who leans away from him; and pinch-hitting for his boss.
Main Street Saturday night used to be the heart of America. Except in rush times of haying and harvest, we planned the day's work carefully. After an early supper of baked beans and brown bread I hitched Belle to the democrat and we set off for the village store - W. D. Fogg's general store - Grain, Hay, Groceries, Hardware, Tobacco and Notions.

Farm families arrived to do the week's trading. Mother bartered the butter and eggs for needed groceries. A five gallon can was filled with coal oil and the gallon jug for molasses was filled. The fragrance of the oil and molasses blended with the wheel of cheese, plug tobacco, rope, salt cod, farm clothes, candy, fresh ground coffee and rubber boots. What a delightful combination of aromas! Nothing like it today.

The trading was an important part of the evening, but it was only one part. Main Street Saturday night was a chance for the women to visit and gossip, make plans for the Ladies Sewing Circle dinner and for the August bazaar. They gathered along the counter at one side of the store and looked over the percales and ging hams, the hair ribbons and laces. They swapped noted on patchwork quilt patterns.

Men gathered around the big pot bellied stove and discussed local, state and national affairs. The stove wasn't going in summer of course, but it was the gathering spot.
We lads with a nickel or a dime gathered at the fly-speckled candy counter. Through the curved glass front one could see the collection of penny candies: Jibralters, Red Hats, Uncle Sams, Mary Janes, Foxy Grandpas, Jawbreakers, Baghdad, Hokeypoikies, Chocolates cigars with gold bands, Nocco Wafers, All-day suckers, and the long sticks of gum in red paper alongside the licorice sticks.

You didn't act impulsively just because you had a dime to spend. Some of the candies were delicious but they had no lasting power. Experience had taught it was better to forgo the vanilla chocolate drops in favor of the hard candies: coltsfoot, sassafras, horehound, wintergreen, ginger and lemon. The elderly storekeeper was patient as he put the purchases in a red and green striped bag. And somehow you knew that when the final choice was made that totalled 10 cents, he would drop in a couple of those chocolate drops.

The old days are gone. Friday night is the big shopping time now and on a Saturday evening the main street is quiet. You can't bring back yesterday. It's a brand new world, and just possibly it is not a better one.

---

**Polish Folk Costumes**

Boots and Moccasins

For a special gift - luscious gourmet Polish Plums in Chocolate!

Write for free catalogue: Basia Dziewanowska

41 Katherine Rd. Watertown, MA 02172
Murphy's Famous Law - if anything can go wrong, it will - is said to have entered history in 1949 at Edwards Air Force Base, when a malfunctioning strap transducer moved a Captain Edward Murphy to his highest eloquence.

Other truths attributed to Murphy are: Nothing is ever as simple as it seems. Everything takes longer than you expect. And, left to themselves, things always go from bad to worse.

Since Murphy's extraordinary leap into immortality, many imitators have sought in similar manner to plumb the human condition. Perhaps the most successful was British historian, C. Northcote Parkinson, who found that work expands to fill the time allotted to it. Next in notoriety is the (Lawrence) Peter-Principle, that in every hierarchy each employee tends to rise to his level of incompetence.

Lesser known, but just as penetrating, are all the slippery laws of money. These and other pearls have been collected by Paul Dickson "The Official Rules" published by Delacorte Press.

For example, there's Parkinson's Second Law, which states that expenditures rise to meet income. Further refined by Dunn's Discovery - that the shortest measurable interval of time is the time between the moment you put a little extra aside for a sudden emergency and the arrival of that emergency.
This state of affairs is summed up in Gumperson's Law: that after a raise in salary you will have less money at the end of each month than you had before.

With regard to products, Graditor's Laws: (1) If it can break it will, but only after the warranty expires, and (2) A necessary item only goes on sale after you have purchased it at the regular price. To which add Dyer's Discovery: it's easy to tell when you've got a bargain - if it doesn't fit. And Herblock's Law: if it's good, they'll stop making it.

Law-giving actually precedes Murphy by a good many centuries. Samuel Butler knew that all progress is based on the innate desire of every organism to live beyond its income. Josh Billings similarly admonished: Live within your income, even if you have to borrow to do it.

The difference between rich and poor is sharply caught by Getty's Reminder, that the meek shall inherit the earth but not its mineral rights. Followed by the Golden Rule of the Arts and Sciences: Whoever has the gold, makes the rules.

On pocketbook matters, everyone has to keep his eyes open. It's Gross's Law that when two people meet to decide how to spend a third person's money, fraud will result.
As in O'Doyle's. Corollary: No matter how many reporters share a cab, and no matter who pays, each puts the full fare on his own expense account.

Woody Allen said that the lion shall lie down with the lamb, but the lamb won't get much sleep. To which add Clopton's Law: For every credibility gap there's a fallibility fill.

Finally, Quinn's Law: The reader interest generated by any newspaper column is inversely proportional to the importance of its subject.

(Thanks to a clipping from Mr. & Mrs. Joseph Hritz)

A friend of ours used to say that his neighbor "down the read a bit" had been educated way beyond his intelligence.

Sailors used to believe - and maybe still do - that to praise good weather was to tempt it to depart. Perhaps the reluctance of a dyed-in-the-wool Yankee to show enthusiasm about good weather stems from this old sailor idea.

A doctor once lived in Montpelier
Who claimed he could most always heal yer;
But if you paid not his bill;
The next time you were ill
A coffin of pine would conceal yer.

An expert is someone who knows what to look for, and where to look.

Somebody should write about the swank boarding houses of bygone days. Is there any such thing any more?

An old Irish wish: "May your death give no body measure".
Michael & Mary Ann Herman have a new class in folk dancing every Thursday night in the St. John's Methodist Church, on Stuart Ave & Elmont Rd, Valley Stream, N.Y. 7 to 8:30 beginners and those who prefer easy, relaxed dances; 8:30 - 10:30 intermediate and advanced dancers.

Yankee Ingenuity, A New England Country Dance Band, play for dances several nights a week in the Greater Boston area. Write to Tony Parkes, caller, 29 Marion Rd, Bedford, MA 01730 for listings.


Country Dancers of Rochester, N.Y. hold Thursday night dances the year round. Write them at 17 Kent Park, Rochester, N.Y. 14619 for more information.

Saratoga (N.Y.) Chips are sponsoring a series of once-a-month dances called the Casino Dance Series. Held in Congress Park, in the heart of Saratoga Springs. Jan. 17; Feb. 21; March 21; April 18 are the dates. 2-5 p.m. Caller, Roger Whynot, of Prides Crossing, Mass. A covered dish supper follows each dance. $3.50 per person, each session.

The 1982 New England Folk Festival will be at Natick H.S., Natick, Ma. on April 23 thru April 25. This is the best folk festival in the U.S. Plan to attend.
Two new books have just been published by American Square Dance Magazine. "Party Line" edited by Stan and Cathy Vurdick is a 40-page book of skits and stunts for after-party programs, special parties and camp programs. It sells for $6.00 plus postage. "Easy Level" is a 54-page book of simple squares, mixers and contras for one-night-stay programs, fun nights, family dance camps. Of interest to callers, cuers, teachers and dance program leaders. Written by Bob Howell and compiled by Stan and Cathy Vurdick. It sells for $6.00 plus postage. From ASD, Box 465, Huron, Ohio. Postage is $1.00 per book.

TURNING DANCE WORKSHOP: Would you like some practice in how to make your feet go the right way in a waltz, hambó, kukiwiaik? On Sunday, Jan. 10 there will be a Turning Dance Workshop led by Marianne & Conny Waylor from 2-5 p.m. at 1st Congregational Church in Cambridge, MA. Plenty of mixers too.

The only Contra Dance in the country will be held at the Concord (MA) Scout House, March 27. If you have composed a tune in traditional New England style please send it to Mary Lea, Arlington St. Somerville, Mass. 02145 by March 1st. If accepted it will be played for dancing that night by the orchestra.

Saturday Night Folk Dance Party at Beaver College, Glenhall, Pa. The second Saturday night each month, October to May with Don Johnson & Leila Lazar and featuring a special guest leader each month.

THE STRAYAWAY CHILD, LP Song of the Wood Music, Black Mountain, N.C. 28711.

If you like hammered dulcimer then this recording is for you. Jerry Read Smith is a master of the instru-
I have known the Miller brothers for many years and it saddens me to say that this LP is not up to their usual standard of excellence. Some of the tunes sound labored and the choice of 'change tunes' is not good. Why have a 'change tune' anyway? And certainly you do NOT need three tunes for the playing of one contra dance. Worst of all is their selections of tunes for the traditional dance Sackette Harbor. From the tune traditionally played for it "Steamboat Quickstep" they go into a 'change tune' in 2/4, then back to another 6/8 tune. This is not only heresy, it borders on lunacy. You do NOT go from 6/8 to 2/4 then back to 6/8 in any contra dance. It's only being cute! There is a good Fisher's Hornpipe as well as an excellent Petrouella - it even has the traditional tune used for the dance up and down the Connecticut River valley. And a lovely playing of two waltzes, and a pretty good "On the Road to Boston".

If the government ran crime it's never pay. Anyone who tries to save money by walking hasn't priced shoes lately.

No television or radio program was ever so good that somebody in the room didn't think his two cents' worth of chatter was better.

Funny, we spend the first 12 months of our children's lives teaching them to walk and talk and the next 12 telling them to sit down and shut up.

The difference between a bulge and a curve is about 23 years.
Moths will stay away from your clothes closet if you hang a small bag or two filled with cloves.

Stick times of forks in a jar of silver polish while cleaning the other silver, and little polish will be necessary between the times.

When spraying a room with air freshener point the spray or toward an open window for maximum coverage. Use paper plates between trilob pans when stacking them for being stored to prevent their being scratched.

Try liquid shampoo for removing grease stains from permanent press clothing. Try rubbing an insect sting with a slice of lemon for quick relief.

If and when batteries corrode and jam a flashlight, don't try to force them out. Just pour in a solution of baking soda and water, wait a few minutes, and they will slide out.

Flavor your next tuna salad with a touch of sherry for an unusual taste. A good old-fashioned flavor results when you add a parsley nip to pot roast.

A good rub with salad oil will remove squeaks from your eggbeater. If a lot of franks have to be cooked at the same time, put them in a cheese cloth bag and they can be lifted from the boiling water all at once.
Spread spare rib barbecue sauce on pork chops before broiling for mouth-watering juiciness.
Six cloves added to vegetable soup will give it a new and delicious flavor.

To make beef more tender and improve the flavor soak for an hour in one quart of water and one tablespoon of vinegar.

When making lemonade if the sugar is dissolved in a little hot water and allowed to cool before putting it in the lemonade, it will sweeten the mixture better and less will be required.

Soak old or wilted vegetables in cold water to which a slice of lemon has been added and in an hour they will be as fresh as when gathered. This is especially good for lettuce, spinach and parsley.

Club soda is just about the most desirable remover of stains from upholstery and carpets if used immediately. Put extra flavor in melted butter for your lobster by adding mayonnaise.

To give broiled or barbecued steaks a unique flavor, marinate them in pineapple juice for a few hours. To enhance flavor of fried chicken, add sprinkling of ground ginger to the flour.

To remove rust stains from an enamel pot, rub with a piece of raw lemon, then wash with soap and water. A cloth dipped in turpentine will help rub rust off screen door or windows.

Diplomacy may be defined as the art of convincing your wife that she'd look fat in a mink coat.
Beware of ambition. It can get into an awful lot of hard work!

HAPPY NEW YEAR
Vol. 14       No.1

Five dollars per 10 issues
in U.S. & U.S. Possessions
Canada & Foreign    $7.00
per 10 issues
Single copies @ $0.60 each
Back issues: Vol. 1 thru 2
@ $1.00 per copy
Vol. 10 thru current issue
@ $0.75 per copy

Editor—Ralph Page

Published at 117 Washington St. Keene, N.H. 03431